

a family still settled in those parts. They were done at the expence of bishop Sherborne, who erected a monument for himself, yet remaining there. Vermander mentions one Theodore Bernardi of Amsterdam, master of Michael Coxie, who Vertue thinks painted those works at Chichester, as they are in a Dutch taste. They were repainted in 1747 by one Tremaine.

The congenial temper of Wolsey displayed itself in as magnificent a manner as the king's. Whitehall, Hampton-court, and his college of Christ-church, were monuments of his grandeur and disgrace, flowing from the bounty of and then reverting to the crown. In 1524 he began a monument for himself at Windsor, erecting a small chapel adjoining to St. George's church, which was to contain his tomb, the design whereof, says lord Herbert *, was so glorious that it exceeded far that of Henry VII. One Benedetto, a statuary of Florence, took it in hand and continued it till 1529, receiving for so much as was already done 4250 ducats. The cardinal, adds the historian, when this was finished, did purpose to make a tomb for Henry; but, on his fall, the king made use of so much as he found fit, and called it his. Dr. Fiddes says that the cardinal made suit to the king to have his own image with such part of his tomb as shall please the king to let him have, to be sent to York, where he intended to be buried. In the same collections mention is made of Antony Cavallari, as gilder of the tomb, whom the cardinal is besought to permit to return home to Antwerp, if he means to employ him no farther, and also that Benedict the carver may return to Italy. But Benedict Henry took into his own service, and employed on the same tomb, which his majesty had now adopted for himself.—This person was Benedetto da Rovezzano, another Florentine sculptor, who, Vasari says, executed many works of marble and bronze for Henry, and got an ample fortune, with which he returned to his native country; but his eyes having suffered by working in the foundery, he grew blind in 1550 and died soon after. The celebrated Baccio Bandinelli made an admirable model of wood with figures of wax for the same monument; but Benedetto of Rovezzano, it seems, was preferred †.

The sepulchral ‡ chapel was never completed. Henry and Jane Seymour were

* Page 342.

† I suppose it was Antony Cavallari or Benedetto da Rovezzano who made the large statue in metal of Henry VIII. in a cloister at Gorham-bury; it is not in a bad taste.

‡ Leland says that the ancient chapel of St. George built by Edward III. stood on this very spot, and that Henry VII. pulled it down, and erected the present tomb-house in its place, intending himself to be buried there; but afterwards

were buried in St. George's church, with an intention of their being removed into the monument as soon as it should be finished. Charles I. resumed the design, proposing to enlarge the chapel, and fit it for his own and the interment of his successors. But the whole was demolished in 1646, by order of parliament, and the rich figures of copper gilt melted down. James II. repaired this building, and employed Verrio to paint it, intending it for a popish chapel—but no destination of it has yet succeeded; it remains a ruin, known by the name of the Tomb-house.

C H A P. V.

State of Architecture to the End of the Reign of HENRY VIII.

IT is unlucky for the world, that our earliest ancestors were not aware of the curiosity which would inspire their descendents of knowing minutely every thing relating to them. When they placed three or four branches of trees across the trunks of others, and covered them with boughs or straw to keep out the weather, the good people were not apprised that they were discovering architecture, and that it would be learnedly agitated some thousand of years afterwards who was the inventor of this stupendous science. In complaisance to our enquiries they would undoubtedly have transmitted an account of the first hovel that was ever built, and from that patriarch hut we should possess a faithful genealogy of all its descendents. Yet such a curiosity would destroy much greater treasures; it would annihilate fables, researches, conjectures, hypotheses, disputes, blunders and dissertations, that library of human impertinence. Necessity and a little common sense produced all the common arts, which the plain folks who practised them were not idle enough to record. Their inventions were obvious, their productions useful and clumsy. Yet the little merit there was in fabricating them being soon consigned to oblivion, we are bountiful enough to suppose that there was design and system in all they did, and then take infinite pains to digest and methodize those

wards changed his mind and built his chapel at Westminster. See Leland's Comment on the Cygnea Cantio published with his Itinerary by Hearne, vol. ix.

imaginary

imaginary rudiments. No sooner is any æra of an invention invented, but different countries begin to assert an exclusive title to it; and the only point in which any countries agree is perhaps in ascribing the discovery to some other nation remote enough in time for neither of them to know any thing of it. Let but France and England once dispute which first used a hatchet, and they shall never be accorded till the chancery of learning accommodates the matter by pronouncing that each received that invaluable utensil from the Phœnicians. Common sense, that would interpose by observing how probable it is that the necessities of life were equally discovered in every region, cannot be heard; a hammer could only be invented by the Phœnicians, the first polished people of whom we are totally ignorant. Whoever has thrown away his time on the first chapters of general histories, or of histories of arts, must be sensible that these reflections are but too well grounded. I design them as an apology for not going very far back into the history of our architecture. Vertue and several other curious persons have taken great pains to enlighten the obscure ages of that science; they find no names of architects, nay little more than what they might have known without enquiring; that our ancestors had buildings. Indeed Tom Hearne, Brown Willis, and such illustrators did sometimes go upon more positive ground: they did now and then stumble upon an arch, a tower, nay a whole church, so dark, so ugly, so uncouth, that they were sure it could not have been built since any idea of grace had been transported into the island. Yet with this incontestable security on their side, they still had room for doubting; Danes, Saxons, Normans, were all ignorant enough to have claims to peculiar ugliness in their fashions. It was difficult to ascertain the period * when one ungracious form jostled out another: and this perplexity at last led them into such refinement, that the term *Gothic Architecture*, inflicted as a reproach on our ancient buildings in general by our ancestors who revived the Grecian taste, is now considered but as a species of modern elegance, by those who wish to distinguish the Saxon style from it. This Saxon style begins to be defined by flat and round arches, by some undulating zigzags on certain old fabrics, and by a very few other characteristics, all evidences of barbarous and ignorant times. I do

* When men enquire, "who invented Gothic buildings?" they might as well ask, "who invented bad Latin?" The former was a corruption of the Roman architecture, as the latter was of the Roman language. Both were debased in barbarous ages; both were refined, as the age polished itself; but neither was restored to the original standard. Beautiful Gothic architecture was engrafted on Saxon deformity; and pure Italian succeeded to vitiated Latin.

not mean to say simply that the round arch is a proof of ignorance; but being so natural, it is simply, when unaccompanied by any graceful ornaments, a mark of a rude age—if attended by misshapen and heavy decorations, a certain mark of it. The pointed arch, that peculiar of Gothic architecture, was certainly intended as an improvement on the circular; and the men who had not the happiness of lighting on the simplicity and proportion of the Greek orders, were however so lucky as to strike out a thousand graces and effects, which rendered their buildings magnificent, yet genteel, vast, yet light*, venerable and picturesque. It is difficult for the noblest Grecian temple to convey half so many impressions to the mind, as a cathedral does of the best Gothic taste—a proof of skill in the architects and of address in the priests who erected them. The latter exhausted their knowledge of the passions in composing edifices whose pomp, mechanism, vaults, tombs, painted windows, gloom and perspectives infused such sensations of romantic devotion; and they were happy in finding artists capable of executing such machinery. One must have taste to be sensible of the beauties of Grecian architecture; one only wants passions to feel Gothic. In St. Peter's one is convinced that it was built by great princes. In Westminster-abbey, one thinks not of the builder; the religion of the place makes the first impression—and though stripped of its altars and shrines, it is nearer converting one to popery than all the regular pageantry of Roman domes. Gothic churches infuse superstition; Grecian, admiration. The papal see amassed its wealth by Gothic cathedrals, and displays it in Grecian temples †.

I certainly do not mean by this little contrast to make any comparison between the rational beauties of regular architecture and the unrestrained licentiousness

* For instance, the façade of the cathedral of Rheims.

† In the six volumes of letters published at Rome, and entitled *Raccolta di Lettere sulla Pittura, Scultura ed Architettura*, are several of mons. Mariette, a most worthy man, but too naturally infected by the prejudices of his country, his religion, and his profession of connoisseur. All professions are too apt to be led by words, and to talk by rote. Connoisseurs in the arts are not the least bigoted. Taste has its Inquisition as well as Popery: and though M. Ma-

riette has been too partial to me, he has put this work in his *Index Expurgatorius*, from totally misunderstanding my meaning. Here follows his censure of the passage above, in which I have ascribed more address to the architects of Gothic churches, than to those of St. Peter's—not as architects, but as politicians—a distinction M. Mariette did not give himself time to make, or he could not have understood a book so ill that he gave himself the trouble to translate. After an account of these Anecdotes, and too flattering mention of the author, he says, “*Quest'opera*

tioufness of that which is called Gothic. Yet I am clear that the persons who executed the latter, had much more knowledge of their art, more taste, more genius, and more propriety than we choose to imagine. There is a magic hardiness in the execution of some of their works, which would not have sustained themselves if dictated by mere caprice. There is a tradition that sir Christopher Wren went once a year to survey the roof of the chapel of King's college, and said that, if any man would show him where to place the first stone, he would engage to build such another. That there is great grace in several places, even in their clusters of slender pillars, and in the application of their ornaments, though the principles of the latter are so confined that they may almost all be reduced to the trefoil, extended and varied, I shall not appeal to the edifices themselves—It is sufficient to observe, that Inigo Jones, sir Christopher Wren and Kent, who certainly understood beauty, blundered * into the heaviest and clumsiest compositions whenever they aimed at imitations of the Gothic—Is an art despicable in which a great master cannot shine?

Considering how scrupulously our architects confine themselves to antique

opera e arricchita di pressò di cento ritratti, e la stampa e veramente magnifica. Io vi farò ridere, se vi dirò, che la chiesa di San Pietro non è di suo gusto, et che egli la trova troppo carica d'ornati, il che non gli pare proprio per un tempio degno dello Maesta dell' Essere supremo, che lo abita: che gl' ornamenti, che vi sono sparsi à profusione, non vi sono posti per altro che per fomentare † la superstitione, di che egli accusa

malamente la nostra chiesa Romana. Ed à quale edificio credete voi, che egli conceda la preferenza sopra à S. Pietro? A una chiesa fabricata sul gusto Gotico, et le di cui muraglie sieno tutte nude: cosa, che fa Pietà!"

* In Lincoln's-ign chapel, the steeple of the church at Warwick, the king's-bench in Westminster-hall, the screen at Gloucester, &c.

† Observe that I have said just the contrary (in that Gothic churches inspire superstition; Grecian, admiration). In my comparison between the effects of a Grecian and a Gothic church, is there any question of preferring the latter to the former in point of architecture? Have I not said that Gothic architects had not the happiness of discovering the true beauties of the Grecian orders? Is there a word of St. Peter's being overloaded with ornaments? Have I not even said, that a Gothic church, *though* stripped of its shrines and splendour, makes stronger religious impression, than the cathedral of Rome, though advantaged by all those decorations? And why, but because gloom and well-applied obscurity are better friends to devotion than even wealth! A dark landscape, savage with rocks and precipices, by Salvator Rosa, may be preferred to a serene sunshine of Clàud Lorrain; not because it is a more pleasing, but a more striking picture. Cato is a regular drama, Macbeth an extravagant one: yet who thinks the genius of Addison equal to Shakespear's? The one copies rules, the other the passions. A Gibbs and money, a French critic and an English schoolmaster, can make a building or a tragedy without a fault against proportion or the three unities; and the one or the other might make either. It required a little more genius to write Macbeth, or to establish the Roman Catholic religion; and though monsieur Mariette does not know it, his creed, which he mistakes for architecture, was more obliged to Gothic architects than to Michael Angelo and the rest, who designed St. Peter's.

precedent, perhaps some deviations into Gothic may a little relieve them from that servile imitation. I mean that they should study both tastes, not blend them; that they should dare to invent in the one, since they will hazard nothing in the other. When they have built a pediment and portico, the Sibyl's circular temple, and tacked the wings to a house by a colonnade, they seem *au bout de leur Latin*. If half a dozen mansions were all that remained of old Rome, instead of half a dozen temples, I do not doubt but our churches would resemble the private houses of Roman citizens. Our buildings must be as Vitruvian, as writings in the days of Erasmus were obliged to be Ciceronian. Yet confined as our architects are to few models, they are far from having made all the use they might of those they possess. There are variations enough to be struck out to furnish new scenes of singular beauty. The application of loggias, arcades, terrasses and flights of steps, at different stages of a building, particularly in such situations as Whitehall to the river, would have a magnificent effect. It is true, our climate and the expence of building in England are great restrictions on imagination: but when one talks of the extent of which architecture is capable, one must suppose that pomp and beauty are the principal objects; one speaks of palaces and public buildings; not of shops and small houses.—But I must restrain this dissertation, and come to the historic part, which will lie in a small compass.

Felibien took great pains to ascertain the revival of architecture, after the destruction of the true taste by the inundation of the northern nations; but his discoveries were by no means answerable to his labour. Of French builders he did find a few names, and here and there an Italian or German. Of English he owns he did not meet with the least trace; while at the same time the founders of ancient buildings were everywhere recorded: so careful have the monks (the only historians of those times) been to celebrate bigotry and pass over the arts. But I own I take it for granted, that these seeming omissions are to be attributed to their want of perspicuity rather than to neglect. As all the other arts * were confined to cloisters, so undoubtedly was architecture too; and when we read that such a bishop or such an abbot built such and

* The arts flourished so much in convents to the last, that one Gyffard, a visitor employed by Thomas Cromwell to make a report of the state of those societies previous to their suppression, pleads in behalf of the house of Wollstrop, "That there was not one religious person there, but that he could and did use, either embrothering, writing books with very fair hand, making their own garments, carving, painting, graving." Strype's Memor. vol. i. p. 255.

such

such an edifice, I am persuaded that they often gave the plans as well as furnished the necessary funds; but as those chroniclers scarce ever specify when this was or was not the case, we must not at this distance of time pretend to conjecture what prelates were or were not capable of directing their own foundations.

Felibien is so impartial an author, that he does not even reject the fables with which our own writers have replenished the chasms in our history. He quotes Matthew of Westminster for the flourishing condition of architecture in Britain at a time when indeed neither that nor any other science flourished here.—King Arthur, say they *, caused many churches and considerable edifices to be erected here. It would in truth have been an act of injustice to us to omit this vision, in a man who, on the authority of Agathias, relates that the emperor Justinian had in his service one Anthemius, so able a *mathematician* that he could make artificial earthquakes, and actually did revenge himself by such an experiment on one Zeno a rhetorician. The machinery was extremely simple, and yet I question whether the greatest mathematician of this age is expert enough to produce the same effect; it consisted in nothing but placing several caldrons of hot water against the walls of Zeno's house. The same author has cited Procopius for the origin of dams to restrain the course of rivers, the method of whose construction was revealed to Chryses, an architect of Alexandria, in a dream. Dreams, lies, and absurdities are all one finds in searching into early times. In a scarcity of facts, probability was the last thing to which such authors attended; and consequently they left a mark by which, if we pleased, we might distinguish between the truth and what they invented.

In Felibien † the only thing I find to my purpose, and all that he really found in Matthew of Westminster, is, that in the kingdom of the Mercians Sexulphus, abbot and afterwards bishop, built a considerable monastery called Medes Hampstede ‡: unless it may be a satisfaction to antiquaries to know who first invented those grotesque monsters and burlesque faces with which the spouts and gutters of ancient buildings are decorated. It was one Marchion of Arezzo §, architect to pope Innocent III. Indeed I speak now critically;

* Felib. vol. v. p. 165.

† Felib. p. 185.

‡ Peterborough.

§ Felib. p. 224.

Marchion used those grinning animals only to support columns—but in so fantastic an age they were sure of being copied; and soon arrived at the top.

Vertue, no less industrious than Felibien, could discover but two ancient architects, Gundulphus who built the Tower * (the same person who erected the cathedral of Rochester), and Peter of Colechurch priest and chaplain, who in the year 1163 rebuilt London bridge of timber †. Edward Fitzodo, we have seen, was master of the new works at Westminster under Henry III. and may fairly claim his place in this list ‡.

In the cathedral of Lincoln is a curious gravestone over a mason of that church, almost perfect, except in that material part the year of his death, the latter figures being obliterated. On each side of him is his trowel and square:

Hic jacet Ricardus de Gaynisburgh olim cementarius hujus ecclesie qui
obiit duodecim. kalendarum Junii anno Domini Mccc—

But the brightest name in this list is William of Wykeham, who from being clerk of the works rose to be bishop of Winchester and lord chancellor; a height which few men have reached by mere merit in any mechanic science. Wykeham had the sole direction of the buildings at Windsor and Queenborough-castle; not to mention his own foundations. He rose by pleasing one of the greatest princes, and deserved his fortune by bestowing it on noble charities.

William Rede, bishop of Chichester in 1369, reckoned the best mathematician of the age, was a prelate of similar taste; he built the first library at Merton college, and the castle of Amberley.

* See the compact between the king and bishop in the *Textus Roffensis*, published by Hearne; and that between the same bishop and William Rufus for erecting the castle of Rochester, cap. 38, and Stowe's *Survey of London*.

† William de Sens soon after the year 1174, temp. Hen. 2di, built the choir of the cathedral of Canterbury, as it still exists. Helias de Berham, canon of Salisbury, à primâ fundatione

(temp. Hen. 3tii) rector fuit novæ fabricæ per 25 annos; et Robertus cementarius rexit per 25 annos. See Leland's *Itinerary*, vol. iii. p. 66. Helias de Berham was probably the person mentioned above, p. 12, by the name of Elyas in the reign of king John.

‡ See Stowe's *Survey*, p. 28. Membert of Xaintes is mentioned as a builder of the bridge of London, and of the chapel in it.

In St. Michael's church at St. Alban's were the following inscriptions :

"Hic jacet Thomas Wolvey [or Wolven] Latomus in arte, nec non armiger illustrissimi principis Ric. secundi, quondam regis Angliæ, qui obiit anno Dom. M,cccc,xxx. in vigiliâ Sti. Thomæ Martyris, cujus animæ propitiatur Deus. Amen."

"This man, as far as I understand by this inscription [says Weaver, p. 582.], was the master-mason, or surveyor of the king's stone-works, as also esquire to the king's person."

"Hic jacet Richardus Wolven [or Wolvey] Lathonius, filius Johannis Wolven, cum uxoribus suis, Agnete et Agnete, et cum octo filiis, et decem filiabus suis, qui Richardus obiit an. 1490. Quorum animabus, &c."

I have myself turned over most of our histories of churches, and can find nothing like the names of artists. With respect to the builders of Gothic, it is a real loss : there is beauty, genius and invention enough in their works to make one wish to know the authors. I will say no more on this subject, than that, on considering and comparing its progress, the delicacy, lightness and taste of its ornaments, it seems to have been at its perfection about the reign of Henry IV. as may be seen particularly by the tombs of the archbishops at Canterbury. • That cathedral I should recommend preferably to Westminster, to those who would borrow ornaments in that style. The fret-work in the small oratories at Winchester and the part behind the choir at Gloucester would furnish beautiful models. The windows in several cathedrals offer graceful patterns ; for airy towers of almost filigraïne we have none to be compared with those of Rheims*.

* Some instances of particular beauty, whose constructions date at different æras from what I have mentioned, have been pointed out to me by a gentleman to whose taste I readily yield ; such as the nave of the minster at York (in the great and simple style) and the choir of the same church (in the rich and filigraïne workmanship), both of the reign of Edward III. The Lady-chapel (now Trinity-church) at Ely, and the Lantern-tower in the same cathedral, noble works of the same time : and the chapel of bishop

West (also at Ely), who died in 1533, for exquisite art in the lesser style. These notices certainly can add no honour to a name already so distinguished as Mr. Gray's ; it is my own gratitude or vanity that prompts me to name him ; and I must add, that if some parts of this work are more accurate than my own ignorance or carelessness would have left them, the reader and I are obliged to the same gentleman, who condescended to correct what he never could have descended to write.

It is certain that the Gothic taste remained in vogue till towards the end of the reign of Henry VIII. His father's chapel at Westminster is entirely of that manner. So is Wolsey's tomb-house at Windsor. But soon after the Grecian style was introduced; and no wonder, when so many Italians were entertained in the king's service. They had seen that architecture revived in their own country in all its purity—but whether they were not perfectly masters of it, or that it was necessary to introduce the innovation by degrees, it certainly did not at first obtain full possession. It was plaistered upon Gothic, and made a barbarous mixture. Regular columns, with ornaments neither Grecian nor Gothic, and half embroidered with foliage, were crammed over frontispieces, façades and chimneys, and lost all grace by wanting simplicity. This mungrel species lasted till late in the reign of James the first.

The beginning of reformation* in building seems owing to Holbein. His porch at Wilton, though purer than the works of his successors, is of this bastard sort; but the ornaments and proportions are graceful and well chosen. I have seen of his drawings too in the same kind. Where he acquired this taste is difficult to say; probably it was adopted from his acquaintance with his fellow-labourers at court. Henry had actually an Italian architect in his service, to whom I should without scruple assign the introduction of regular architecture, if it was clear that he arrived here near so early as Holbein. He was called John of Padua, and his very office seems to intimate something novel in his practice. He was termed *Devizor of his majesty's build-ings*. In one of the office-books which I have quoted, there is a payment to him of 36*l.* -- 10*s.* -- 0*d.* In the same place is a payment of the same sum to Laurence Bradshaw, surveyor, with a fee of two shillings per diem. To the clerk of the latter, 9*l.* -- 2*s.* -- 0*d.* for riding expences, 53*l.* -- 6*s.* -- 0*d.* and for boat hire 13*l.* -- 6*s.* -- 8*d.* John de Padua is mentioned again in Rymer's *Fœdera*, on the grant of a fee of 2*s.* per diem.

AD. 1544. Rex omnibus ad quos, &c. salutem. Sciatis quod nos, de gratia nostra speciali, ac ex certa scientia et mero motu nostris, necnon in consideratione boni et fidelis servitii quod dilectus serviens noster *Johannes de*

* Brunelleschi began to reform architecture in the fourteenth century. See Voltaire, *Hist. Univ.* vol. ii, p. 179.

Padua nobis in architectura, ac aliis in re musica inventis impendit ac impendere intendit,

Dedimus et concessimus, ac per præsentem damus et concedimus eidem *Johanni* vadium sive feodum *duorum solidorum sterlingorum per diem*,

Habendum et annuatim percipiendum præfato *Johanni* dictum vadium sive feodum *duorum solidorum*, durante beneplacito nostro de thesauro nostro ad receptam scaccarii nostri, per manus thesaurarii et camerariorum nostrorum ibidem pro tempore existentium, ad festa Sancti Michaelis Archangeli et Paschæ per æquales portiones;

Et insuper sciatis quod, cum dictus *Johannes* nobis inservivit in dicta arte a festo Paschæ quod erat in anno regni nostri tricesimo quarto, prout certam habemus notitiam, nos de uberiori gratia nostra dedimus et concessimus, ac per præsentem damus et concedimus eidem *Johanni* præfatum feodum *duorum solidorum* per diem habendum et percipiendum eidem, a dicto festo Paschæ nomine regardi nostri;

Eo quod expressa mentio, &c. Teste rege apud Westmonasterium tricesimo die Junii.

Per Breve de Privato Sigillo.

This grant was renewed to him in the third of Edward VI. From the first warrant it appears that John of Padua was not only an architect but musician, a profession remarkably acceptable to Henry.

I cannot certainly indicate to the reader any particular work * of this master; but these imperfect notes may lead curious persons to farther discoveries. Jerome di Trevisi, one of the painters mentioned before, is also said to have built some houses here †.

Henry had another architect of much note in his time, but who excelled

* Holmby-house was one of our earliest productions in regular architecture, and, by part of the frontispiece lately standing, appeared to be of a very pure and beautiful style, but cannot well be ascribed to John of Padua, as the date was 1583. Wollaton-hall in Nottinghamshire

was perhaps of the same hand. The porch of Charlcot-house, the seat of the Lucys, is in the same style, and at Kenelworth was another, with the arms of Dudley earl of Leicester.

† Felibien, vol. ii. p. 71.

chiefly in Gothic (from whence it is clear that the new taste was also introduced). This was sir Richard Lea master mason, and master of the pioneers in Scotland. Henry gave him * the manor of Sopewell in Hertfordshire, and he himself bestowed a brazen font on the church of Verulam, or St. Alban's, within a mile of which place out of the ruins of the abbey he built a seat called Lees-place. The font was taken in the Scottish wars, and had served for the christening of the royal children of that kingdom. A pompous inscription † was engraved on it by the donor ‡; but the font was stolen in the civil wars.

Hector Asheley appears, by one of the office-books that I have quoted, to have been much employed by Henry in his buildings, but whether as architect or only supervisor is not clear. In the space of three years were paid to him on account of buildings at Hunsdon-house above nineteen hundred pounds.

C H A P. VI.

State of Painting under EDWARD VI. and MARY.

UNDER a minor prince, and amidst a struggle of religions, we are not likely to meet with much account of the arts. Nobody was at leisure to mind or record them. Yet the seeds sown by Henry were not eradicated; Holbein was still alive. We have seen that he was chosen to celebrate the institution of Bridewell. He drew the young king more than once after he came to the crown.

Among the stores of old pictures at Somerset-house was one, painted on a

* Chauncy's Hertfordshire, p. 461, where he is called sir Richard a Leigh.

† See it in Camden's Britannia, p. 355, vol. i. edit. 1722.

‡ Nicholas Stone sen, the statuary and master mason, had a portrait of this sir Richard Lee,

whom he much esteemed. It was painted on board about a foot high, his sword by his side. It came afterwards to one whom Vertue calls Old Stoakes, and he gave it to — Jackson, master mason, lately dead.

long board, representing the head of Edward VI. to be discerned only by the reflection of a cylindric mirrour. On the side of the head was a landscape, not ill done. On the frame was written *Gulielmus pinxit*. This was probably

M A R C W I L L E M S,

who was born at Antwerp about 1527, and was scholar of Michael Coxie. He was reckoned to surpass his contemporaries in his manner and facility of composing. This picture is the sole evidence of his having been in England: in his own country he painted the decollation of St. John, still extant in the church of St. Rombout, for which too he drew the story of Judith and Holofernes. When Philip II. made his public entry into Mechlin in 1549, Willems was employed to paint a triumphal arch, on which he represented the history of Dido. He made designs for most of the painters, glass-painters and arras-makers of his time, and died lamented in 1561*.

Another picture of Edward VI. was in the collection of Charles I. painted by Hans Hueet, of whom nothing else is known. It was sold for 20*l*. in the Civil War.

There was another painter who lived at this time, of whom Vertue found an account in a MS. of Nicholas Hilliard, but never discovered any of his works. As this person is so much commended by a brother artist, one may believe he had merit; and as the testimony may lead to farther investigation, I shall give the extract in the author's own words:

“ Nevertheless, if a man be so induced by nature, and live in time of trouble and under a government wherein arts be not esteemed, and himself but of small means, woe be unto him, as unto an untimely birth! for, of my own knowledge, it hath made poor men poorer, as amongst others many, that most rare English drawer of story works in black and white

J O H N B O S S A M,

one for his skill worthy to have been serjeant-painter to any king or emperor, whose works in that kind are comparable with the best whatsoever in cloth,

* See Descamps and Sandrart.

and in distemper-colours for black and white; who being very poor, and be-like wanting to buy fairer colours, wrought therefore for the most part in white and black; and growing yet poorer by charge of children, &c. gave painting clean over: but being a very fair-conditioned, zealous and godly person, grew into a love of God's divine service upon the liberty of the gospel at the coming in of queen Elizabeth, and became a reading minister; only unfortunate, because he was English born, for even the strangers* would otherwise have set him up."

The protector was magnificent, and, had he lived to complete Somerset-house, would probably have called in the assistance of those artists whose works are the noblest furniture. I have already mentioned his portrait by Holbein. His ambitious duchess Anne Stanhope and her son are preserved in a small piece † of oil-colours at Petworth; but I know not who the painter was, nor of the portrait of the protector's brother, admiral Seymour, at Long-leat. A miniature of the same person is in the possession of Mrs. George Grenville. Of the admiral's creature sir William Sherrington there are two or three pictures extant; one, among Holbein's drawings at Kensington. This man was master of the mint, and was convicted by his own confession of great frauds ‡. He put the mint of Bristol into the hands of the admiral, who was to take thence 10,000*l.* per month for his rebellious purposes. Yet Sherrington was pardoned and restored. It has never been observed, but I suppose the lightness which is remarked in the coins of Edward VI. was owing to the embezzlements of this person.

Now I am mentioning the Mint, I shall take notice that among the patent-rolls is a grant in the 6th of Edward to Antony Deric of the office of capital sculptor of the monies in the Tower of London; and at the end of the same year John Brown is appointed, during pleasure, surveyor of the coins. Clement Adams has a grant to instruct the king's benchmen or pages; an office he retained under queen Elizabeth. In Hackluyt's Voyages §, that of Richard Chancellor to Cathay is said to be written in Latin by that learned young man Clement Adams.

* King Philip and the Spaniards.

with a portrait of the protector in her hand; painted probably after his death.

† There is a head of her too at Sion, and Mr. Bateman has given me another in small,

‡ Strype's Memorials, vol. ii. p. 122.

§ Page 270.

Of the protector's rival, Dudley duke of Northumberland, there is a good head in the chamber at Knowle, where there are so many curious portraits, supposed to have been assembled by the treasurer Buckhurst.

Another person of some note in this reign was sir John Godsalue, created knight of the carpet at the king's coronation*; and commissioner of visitation the same year†; and in the third year comptroller of the mint. His portrait is in the closet at Kensington, and Vertue mentions another in miniature, drawn by John Betts‡ (who he says was an esteemed painter in the reign of queen Elizabeth). On this picture was written, Captum in castris ad Bologniam 1540; with his arms, party per pale gules and azure, on a fess wavy argent, between three crozlets pattee, or, as many crescents sable. The knight was drawn with a spear and shield. This picture belonged to Christopher Godsalue, clerk of the victualling-office in the reign of Charles I. in whose cause he lost 7,000*l.* and was near being hanged. He was employed by Charles II. in the navy-office, and lived to 1694.

Guillim Stretes was painter to king Edward; in 1551 "he had paid him," says Strype§, "fifty marks for recompence of three great tables made by the said Guillim, whereof two were the pictures of his highness, sent to sir Thomas Hoby, and sir John Mason (ambassadors abroad); the third a picture of the late earl of Surrey attainted, and by the council's commandment fetched from the said Guillim's house." The peculiarity of these last words induces me to think that I have discovered this very picture. In my father's collection was a very large piece representing that unfortunate lord, at whole length, leaning on a broken column, with this motto, Sat superest, and other devices, particularly the arms of England, one of the articles of his impeachment, and only the initial letters of his name. This was evidently painted after his death; and as his father was still detained in prison during the whole reign of Edward, it cannot be probable that a portrait of the son, with such marks of honour, should be drawn by order of the court. On the contrary, *its being fetched from Guillim's house by the council's commandment*, seems to imply that it was seized by their order. It is now in the possession of his grace the duke of Norfolk.

* See Strype.

† Heylin.

‡ Vertue says that Betts learned of Hilliard.

§ Vol. ii. p. 494.

Architecture preserved in this reign the footing it had acquired under the last king. Somerset-house is a compound of Grecian and Gothic. It was built on the site of Chester inn, where the ancient poet Occleve formerly lived. As the pension to John of Padua was renewed in the third of this king, one may suppose that he owed it to the protector, and was the architect of this palace. In the same style, and dating its origin from the same power, as Somerset-house, is Longleat, though not begun till 1567. It was built by sir John Thynne, a principal officer to the protector.

1553. The reign of Mary, though shorter even than that of her brother, makes a much more considerable figure in the annals of painting. It was distinguished by more good painters than one; the principal was

Sir ANTONIO MORE.

He was a native of Utrecht, and scholar of John Schorel*, but seems to have studied the manner of Holbein, to which he approached nearer than to the freedom of design in the works of the great masters, that he saw at Rome. Like Holbein he was a close imitator of nature, but did not arrive at his extreme delicacy of finishing; on the contrary, Antonio sometimes struck into a bold and masculine style, with a good knowledge of the chiaro scuro. In 1522 he drew Philip II. and was recommended by cardinal Granvelle to Charles V. who sent him to Portugal, where he painted John III. the king, Catherine of Austria his queen, and the infanta Mary first wife of Philip. For these three pictures he received six hundred ducats, besides a gold chain of one thousand florins, and other presents. He had one hundred ducats † for his common portraits. But still ampler rewards were bestowed on him when sent into England, to draw the picture of queen Mary ‡, the intended bride of Philip. They gave him one hundred pounds, a gold chain, and a pension of one hundred pounds a quarter as painter to their majesties. He made various portraits of the queen §; one was sent by cardinal Granvelle to the emperor, who

* Schorel was scholar of Mabuse, and was a poet, musician and orator. See an account of him in Sandrart, p. 235.

† Titian himself had but one hundred pieces of gold. See Sandrart, p. 224.

‡ Sandrart says she was very handsome. It is

certain that the drawing of her (when about sixteen) by Holbein at Kensington is not disagreeable, though her later pictures have all a stern hard-favoured countenance.

§ In king Charles's collection was a miniature in oil of this queen by Antonio More, painted on a round



S.^R. ANTONIO MORE.

who ordered two hundred florins to Antonio. He remained in England during the reign of Mary, and was much employed; but having neglected, as is frequent, to write the names on the portraits he drew, most of them have lost part of their value, by our ignorance of the persons represented. The poorest performers have it in their power to add so much merit to their works, as can be conferred by identifying the subjects; which would be a little reparation to the curious world, though some families should miss imaginary ancestors.

On the death of the queen, More followed Philip [and probably his religion *] into Spain, where he was indulged in so much familiarity, that one day the king flapping him pretty roughly on the shoulder, More returned the sport with his handstick: a strange liberty to be taken with a Spanish monarch, and with such a monarch! His biographer gives but an awkward account of the sequel; and I repeat it as I find it. A grandee interposed for his pardon, and he was permitted to retire to the Netherlands, but under promise of returning again to Spain. I should rather suppose that he was promised to have leave to return thither, after a temporary banishment; and this supposition is the more likely, as Philip, for once forgetting majesty in his love of the arts, dispatched a messenger to recall him before he had finished his journey. But the painter, sensible of the danger he had escaped, modestly excused himself: and yet, says the story, the king bestowed noble presents and places on his children. At Utrecht Antonio found the duke of Alva, and was employed by him to draw several of his mistresses, and was made receiver of the revenues of West-Flanders; a preferment, with which, they say, he was so elated, that he burned his easel, and gave away his painting tools.

More was a man of a stately and handsome presence; and often went to Brussels, where he lived magnificently. He died at Antwerp in 1575 in the 56th year of his age.

a round gold plate, in blue flowered velvet and gold tissue with sleeves of fur, two red roses and a pair of gloves in her hand; the very same dress of her picture at the duke of Bedford's at Woburn. The miniature was a present to the king from the earl of Suffolk.

* He was suspected by the Inquisition of

making use of his interest with the king in favour of his countrymen, says Sandart. This might be meant either of their religious or political principles. But sure the inquisitors knew Philip too well to be apprehensive of his listening to any insinuations of tenderness on either head.

His portrait, painted by himself, is in the chamber of painters at Florence; with which the great duke, who bought it, was so pleased, that he ordered a cartel with some Greek verses, written by Antonio Maria Salvini, his Greek professor, to be affixed to the frame. Salvini translated them into Italian and into the following Latin,

Papæ! est imago cujus,
 Qui Zeuxin atque Apellem,
 Veterumque quot fuere,
 Recentiumque quot sunt,
 Genus arte vicit omne!
 Viden' ut suam ipse pinxit
 Propriâ manu figuram;
 Chalybis quidem nitenti
 Speculo se ipse cernens.
 Manus O! potens magistri!!
 Nam pseudo-morus iste
 Fors, More, vel loquetur.

Another picture of himself, and one of his wife, were in the collection of sir Peter Lely. More's was three feet eight inches high, by two feet nine wide. King Charles had five pictures painted by this master; and the duke of Buckingham had a portrait of a man by him. See his catalogue, p. 18. A print of him in profile was published by Hondius, and a medal struck of him in Italy with this legend, Ant. More, pictor transmontanus. At what time or where he was knighted is uncertain. He painted his master John Schorel in 1560. Several of his works are or were at sir Philip Sydenham's at Brympton in Somersetshire. A very good portrait of sir Thomas Gresham is at Houghton. I have a miniature by him, called Thomas duke of Norfolk, engraved among the illustrious heads: it belonged to Richardson the painter, and came out of the Arundelian collection; and a half length of a lady in black with a gold chain about her waist, which is mentioned in the catalogue of pictures of James II. and by that of Charles I. appears * to be Margaret of Valois, sister of Henry II. of France, and duchess of Savoy, at the tournament for whose wedding that monarch was killed. Lady Elizabeth Germain has

* See p. 108, N° 7.



Joas Van Cleeve.

J. Miller sculp

the portrait of Anne daughter of Francis earl of Bedford and wife of Ambrose earl of Warwick.

At Newstede abbey in Nottinghamshire, the beautiful seat of the lord Byron, where are the most perfect remains of an ancient convent, is an admirable portrait, painted as I believe by this master, and worthy of Holbein. It is a half length of a fat man with a beard, on a light greenish ground. His arms are, three roses, the middle one highest, on a field argent; in base, something like a green hill: these arms are repeated on his ring, and over them, J. N. æt. 1557. As this bearing is evidently foreign, I suppose the portrait represents one of the family of Numigen. Nicholas Byron married Sophia, daughter of Lambert Charles of Numigen*.

But More did not always confine himself to portraits. He painted several historic pieces, particularly one much esteemed of the resurrection of Christ with two angels; and another of Peter and Paul. A painter, who afterwards sold it to the prince of Condé, got a great deal of money by showing it at the foire St. Germain.

He made a fine copy of Titian's Danaë for the king; and left unfinished the Circumcision, designed for the altar in the church of our Lady at Antwerp.

In the catalogue of pictures at the palais roial is a portrait said to be of Grotius by Antonio More, who was dead above twenty years before Grotius was born.

Another performer in this reign was

JOAS VAN CLEEVE,

or Sotto Cleefe, an industrious painter of Antwerp: his colouring was good, and his figures fleshy and round; but before he arrived at the perfection he might have attained, his head was turned with vanity; a misfortune not uncommon to the profession, who living secluded from the world, and seeing little but their own creation rising around them, grow intoxicated with the magic of their own performances. Cleefe came to England, expecting great prices for his pictures from king Philip, who was making a collection; but, unluckily, some

* Thieroton's Nottinghamshire, p. 261.

of the works of Titian arrived at the same time. Cleeve begged the recommendation of sir Antonio More, his countryman; but Philip was too much charmed with the beauties of the Venetian master, and overlooked the labours of the Fleming. This neglect completed his phrensy, the storm of which first vented itself on sir Antonio. Cleeve abused him, undervaluing his works, and bidding him return to Utrecht and keep his wife from the canons. At last the poor man grew quite frantic, painted his own clothes, and spoiled his own pictures, till they were obliged to confine him; in which wretched condition he probably died. He had a son that followed his profession, and was, it is said, no despicable performer.

Of Joas there is a print with this legend, *Vivebat Antwerpia in patria* 1544. Another inscribed, *Iusto Clivenfi, Antwerpiano pictori*. The original painted by himself with a black cap and furred gown, upon a greenish ground, and a portrait of his wife, were purchased by king Charles I. *, who had also of this master a picture of Mars and Venus †.

James II. had of his painting, the Judgment of Paris ‡, and the birth of Christ with angels §. The duke of Buckingham had a portrait of a man, and sir Peter Lely a bacchanalian two feet one inch wide, by three feet four inches high.

Vertue found grants in this reign to another painter, who, it seems, had been in the service too of Henry and Edward. His name was *Nicholas Lyfard*; he had a pension for life of ten pounds a year, and the same fee charged on the customs, as had been granted to the serjeant-painters John Brown and Andrew Wright.—Of Lyfard I find no farther mention, but that in a roll of queen Elizabeth's new-year's gifts he presents her with a table painted of the history of Ahasuerus, and her majesty gives him one gilt creuse and cover. This was in the first year of her reign. He died in her service 1570. In the register of St. Martin's is this entry, "April 5, buried Nicholas Lyzard serjeant-painter unto the queen's majestie."

There was in this reign another person too illustrious a lover and even prac-

* See his catalogue, p. 153. Cleeve's portrait is still in the lower apartment at Kenington.

† Mentioned in a MS. catalogue.

‡ See his catalogue, N^o 540 and 830.

§ See his catalogue, p. 18.



J. Chamberlain sculp.

EDWARD COURTNEY Earl of DEVONSHIRE.

From an Original by S. Antonio. Now, at the Duke of Bedford's at Holburn.

*En Puer ac insens. et adhuc juvenilibus annis. Me Pater hic tenuit vinculis qua Filia solvit;
Annos hic septem carcere clausus eram. Sors mea sic tandem veritatur à Superis.*

tiser of the art to be omitted, though I find no mention of him in Vertue's MSS. This was

EDWARD COURTENAY,

The last earl of Devonshire *,

the comeliness of whose person was very near raising him to that throne, for nearness to which in blood he was a prisoner from ten years old; and from that time to thirty, when he died, he scarce enjoyed two years of liberty. It was a happiness peculiar to him to be able to amuse himself with drawing †, in an age in which there were so many prisoners and so few resources; and it gives one very favourable ideas of his being naturally accomplished, of a spirit not easily to be depressed, when we find that queen Mary no sooner delivered him from his captivity than she wished to marry him; and that he, conscious of his great blood and yet void of interested ambition, declined a crown, and preferred the younger sister, the princess Elizabeth. For this partiality, and on the rising of the Carews in Devonshire who were flattered with the hopes of this match, the princess and he were committed to the Tower, and accused by Wyatt as his accomplices. Our historians ‡ all reject this accusation, and declare that Wyatt cleared him at his death; and indeed the earl's gratitude would not have been very shining, had he plotted to dethrone a princess who had delivered him from a prison and offered him a throne. The English, who could not avoid feeling partiality to this young prince, were pleased with king Philip, to whose intercession they ascribed the second release of the earl, as well as the safety of the lady Elizabeth. Courtenay asked leave to travel, and died at Padua, not without suspicion of poison; which seems more probable than those rumours generally are, as he was suspected of being a Lutheran, and as his epitaph §, written in defence of the Spaniards, formally declares that he owed his death to affecting the kingdom, and to his ambition of marrying

* When queen Mary released him, she restored him too to the marquissate of Exeter, though that title is omitted by all our historians when they mention him.

† My authority is Strype, who produces undoubted authority for his assertion, having given us the oration pronounced at his funeral by sir Thomas Wilson, afterwards secretary of state. Besides his progress in philosophy, mathematics, music, and the French, Spanish, and Italian lan-

guages, sir Thomas adds, "*Tanta etiam expingendarum effigierum cupiditate ardebat, ut facile et laudabiliter cujuscumque imaginem in tabula exprimeret.*" See Strype's Memorials, vol. iii. p. 339, and appendix, p. 192.

‡ See Holingshed, Heylin, and Burnet.

§ See it at length in the Genealogical History of the Noble House of Courtenay by Edward Cleaveland, fol. 1735, p. 261.

the

of her reign; and though the generality of painters at that time were not equal to the subjects on which they were employed, yet they were close imitators of nature, and have perhaps transmitted more faithful representations, than we could have expected from men of brighter imagination. The first painter who seems to have made any figure in this reign, was

LUCAS DE HEERE,

born at Ghent in 1534, of a family peculiarly addicted to the arts. John his father was a good statuary and architect: Anne Smitter his mother painted in miniature, and with such diminutive neatness, that she executed a landscape with a windmill, millers, a cart and horse and passengers; and half a grain of corn would cover the whole composition. The father went often to Namur and Dinant, where he saw copied ruins and castles; but he soon learned of a better master, Francis Floris, under whom Lucas improved much, and drew many designs (which passed for his master's) for tapestry and glass-painters. From Ghent he went to France, and was employed by the queen and queen-mother in making drawings for tapestry; and residing some time at Fontainebleau, where he married Eleanor Carboniere, he contracted a taste for the antique by seeing the statues there: an inclination he showed less by his own works, than by making a collection of bronzes and medals. He returned to Ghent, where he drew the count de Vaken, his lady and their jester, and painted two or three churches; in St. Peter's, the shutters of an altar-piece, in which he represented the Lord's supper, much admired for the draperies of the apostles. In St. John's church he painted an altar-piece of the Resurrection, and on the doors of it, Christ and the disciples at Emaus, and his apparition in the garden.

yard and half a quarter in the blade, nor dagger above twelve inches in the blade at most. In her father's time, who dictated in every thing from religion to fashions, an act of parliament was passed in his twenty-fourth year against inordinate use of apparel, directing that no one should wear on his apparel any cloth of gold, silver or tinsel, satyn, silk, or cloth mixed with gold or silver, any fables, velvet, furs, embroidery, velvet in gowns or outermost garments, EXCEPT PERSONS OF DISTINCTION, dukes, marquisses, earls, barons and knights of the order, barons' sons, knights or such that may dispense

250*l.* per ann. This act was renewed in the second of Elizabeth. Edward VI. carried this restraint still farther: in heads of a bill drawn up with his own hand 1551 (though it never passed into a law), no one who had less than 100*l.* a year for life, or gentlemen, the king's sworn servants, was to wear fatten, damask, ostrich-feathers, or furs of conies; none not worth 200*l.* or 20*l.* in living certain, to wear chamblet: no serving-man, under the degree of a gentleman, to wear any furr, save lamb; nor cloth above ten shillings the yard.

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Lucas was not only a painter, but a poet. He wrote the Orchard of Poësie; and translated, from the French of Marot, the Temple of Cupid, and other pieces. He had begun the lives of the Flemish painters in verse. Carl Vermander his scholar, who has given the lives of those masters, learned many anecdotes of our English painters from Lucas.

At what time the latter arrived in England is not certain: nor were his works at all known here, till the indefatigable industry of Mr. Vertue discovered several of them.

1. The first of these was a portrait of sir William Sidney, grandfather of sir Philip; but as sir William died in 1553 at the age of 72, when Lucas de Heere was but nineteen, it is not probable that sir William was abroad after that young man was in repute enough to draw his picture; and it is less probable that he had been in France, had married, and arrived here by the age of nineteen. This picture, which Vertue found at Penshurst, was in all likelihood a copy.

2. The next was a portrait of Henry lord Maltravers, eldest son of Henry Fitzalan earl of Arundel, dated 1557, the year before the accession of queen Elizabeth; but as this young lord died at Brussels, it is probable that De Heere drew his picture there, and that very acquaintance might have been a recommendation of Lucas to England.

3. The third is a picture in my possession, well known by the print Vertue made from it. It contains the portraits of Frances duchess of Suffolk, mother of lady Jane Grey, and her second husband Adrian Stoke. Their ages, and De Heere's mark **HE** are on the picture, which is in perfect preservation, the colouring of the heads clear, and with great nature, and the draperies, which are black with furs and jewels, highly finished and round, though the manner of the whole is a little stiff. This picture was in the collection of lord Oxford. There is a tradition, that when this great lady made this second match with a young fellow who was only master of her horse, queen Elizabeth said, "What! has she married her horse-keeper?"—"Yes, madam," replied my lord Burleigh, "and she says your majesty would like to do so too."—Leicester was master of the horse. The date on this picture is 1559.

4. Lord Darnley, husband of Mary queen of Scots, and his brother Charles Stuart,

Stuart, a boy, afterwards father of the lady Arabella. There are two of these; one as large as life, in the room going into the king's closet at St. James's; the other small, and neatly finished, in the private apartments below stairs at Hampton-court. The date 1569.

5. The next is a very remarkable picture on board at Kensington: Queen Elizabeth richly dressed, with her crown, sceptre, and globe, is coming out of a palace with two female attendants. Juno, Pallas, and Minerva seem flying before her; Juno drops her sceptre, and Venus her roses; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain these lines, probably written by the painter himself, who, we have seen, dabbled in poetry too:

Juno potens sceptris, et mentis acumine Pallas,
Et roseo Veneris fulget in ore decor:
Adfuit Elizabeth; Juno perculsa refugit;
Obstupuit Pallas, erubuitque Venus.

To have completed the flattery, he should have made Juno or Venus resemble the queen of Scots, and not so handsome as Elizabeth, who would not have blushed like the last goddesses*.

6. There is a small whole length of queen Elizabeth by De Heere at Welbec: on the back ground, a view of the old fabric at Wanstead.

* Another curious picture painted about the same time, I know not by what hand, was in the collection of James West, esq. It represents Henry VIII. sitting under a canopy supported by pillars, and delivering the sword to prince Edward. On the right hand of the king stand Philip and Mary; Mars is coming in behind them. Queen Elizabeth, too large in proportion to the rest, stands forward on the other side, and leads Peace and Plenty, whose faces are said to be portraits of the countesses of Shrewsbury and Salisbury; but the latter must be a mistake in the tradition, for there was no countess of Salisbury at that time. Lady Shrewsbury I suppose was the famous Elizabeth of Hardwicke. Circumscribed in golden letters on the frame are these lines, extremely in the style of the queen's own compositions:

A face of much nobility lo! in a little room,
Four States with their conditions here shadow'd
in a show;
A father more than valiant, a rare & virtuous son;
A daughter zealous in her kind, what else the
world doth know;
And last of all a virgin queen to England's joy
we see
Successively to hold the right and virtues of the
three.
And in small letters on the fore-ground at
bottom, these,
The queen to Walsingham this table sent,
Mark of her people's and her own content.
This picture was brought from Chislehurst,
whither it had been carried from Scadbury, the
seats of the Walsinghams, and is now at Strawberry-hill.

7. At lord Dacre's at Belhouse in Essex is one of the best works of this master; it always passed for Holbein's, but Vertue discovered it to be of De Heere, whose mark is still discernible. It is the portrait of Mary Neville, daughter of George lord Abergavenny, and widow of Thomas Fienes lord Dacre, executed for an accidental murder in the reign of Henry VIII. A picture of her husband, æt. 22, 1549, copied from a larger piece, is represented as hanging in the room by his wife. Her head is finely coloured.

8. The picture from whence Vertue engraved his lady Jane Grey, he thought, was drawn too by Lucas; but that is liable to the same objection as his painting sir William Sidney.

Since the first edition of this work, I have discovered another considerable work of this master; it is at Longleat, and represents a whole family. The figures are less than life, and about half lengths. An elderly gentleman is at table with his wife, and another lady—probably, from the resemblance, her sister. The first lady has tags of a particular form, exactly like those on the dress of my duchess of Suffolk, as is the colouring, though not so highly finished; yet the heads have great nature. Before them are seven young children, their ages marked, which show that three of them were born at a birth. They are playing with fruit, and by them are a parrot and a monkey: but the animals and fruit are much inferior to the figures. There are some Latin verses in commendation of the gentleman, whose name or title was *Cobham*—I suppose, sir George Brooke lord Cobham, who died in the first year of queen Elizabeth, leaving eight sons and two daughters. He had been committed to the Tower by queen Mary, as privy to Wyatt's rebellion. I have likewise found two more pieces of this master at Drayton, the ancient castle-like mansion of the Mordaunts, now of the lady Elizabeth Germain. One is a half length of Margaret Audley, second wife of Thomas duke of Norfolk beheaded temp. Eliz. Her arms and titles are on the back ground: but the picture has suffered. The other, of the same size, is of a young nobleman, in a white stiff-bodied habit, black cloak and hat; he is very swarthy, but handsome. His age 22, 1563. This piece is finely preserved and strongly coloured. In the Life of Holbein I have mentioned the Henry VIII. at Trinity college, Cambridge, with De Heere's mark. The face has been repainted, but the rest of the body is highly finished, and does great honour to the copyist.



CORNELIUS KETEL.

T. Chambers sculp.

In 1570 Lucas was employed to paint a gallery for Edward earl of Lincoln, the lord high admiral*. He was to represent the habits of different nations. When he came to the English, he painted a naked man with cloth of different sorts lying by him, and a pair of sheers, as a satire on our fickleness in fashions. This thought was borrowed from Andrew Borde, who, in his Introduction to Knowledge, to the first chapter prefixed a naked Englishman, with these lines,

I am an Englishman, and naked I stand here,
Musing in my mind what rayment I shall wear†.

Lucas de Heere returned to his own country before his death, which happened at Ghent in 1584. His mark, as above, is on most of his pictures. He used for an anagram these words, Schade leer u, which Sandrart says signify, Nocumenta tibi sint documenta.

CORNELIUS KETEL‡

was born at Gouda in 1548, and early prosecuted his art with great ardour, under the direction of his uncle, a tolerable painter and a better scholar. At
eighteen

* At the duke of Bedford's at Woburn are two heads of a countess of Lincoln and of lady Anne Ayscough, daughter of the earl. As they are evidently painted at the same time, and as the daughter appears the elder person, there is great reason to believe that the countess was only the mother-in-law, and consequently that this portrait represents the fair Geraldine, so much celebrated by the earl of Surrey. Her chief beauty seems to have been her golden hair. These pictures, I should think, were painted by the following master, Ketel, rather than by Lucas de Heere.

† It is not extraordinary that this witticism should have been adopted into the lord admiral's gallery. Andrew Borde, or Andreas Perforatus, as he called himself, was an admired wit in the latter end of Henry VIII. to whom he was some time physician. He had been a Carthusian, then rambled over many parts of the world, turned physician, and at last wrote against the marriage of priests; for which I conclude (though Antony Wood could not guess the reason) he was shut

up in prison, where some said he poisoned himself. He wrote the Introduction to Knowledge, partly in verse and partly in prose, and dedicated it to the lady Mary, afterwards queen. There are cuts before every chapter. Before the seventh is his own picture, standing in a pew with a canopy over him, a gown with wide sleeves and a chaplet of laurel. The title of the chapter is, "The seventh chapter sheweth how the author of this booke had dwelt in Scotland, and did go thorow and round about Christendom, and out of Christendom, declaring the properties of all the regions, countries and provinces, the which he did travel thorow." He wrote besides, the Breviary of Health; a Dietary of Health; the Merry Tales of the Mad Men of Gotham; a book extremely admired and often reprinted in that age. A right pleasant and merry history of the Mylner of Abingdon, with his wife and his fair daughter, and of two poor Scholars of Cambridge; and other things which may be seen in Antony Wood, vol. i. p. 75.

‡ See Sandrart, 272, and Carl. Vermander, from

eighteen he went to Delft, and placed himself with Antony Blockland, with whom he remained a year. From thence he travelled to Fontainebleau, where he worked with great applause, in competition with three of his countrymen; but the court coming to Fontainebleau, they were ordered to leave the palace. Ketel went to Paris, and lodged with John de la Hame, the king's enameller, where he painted some histories; but an edict obliging the subjects of the king of Spain to quit France, Ketel returned to Gouda, and remained there six years. The troubles in his own country continuing, and consequently little encouragement being given to the arts, Ketel embarked in 1573 for England, and was entertained at London by a sculptor and architect there, a friend of his uncle. Here he married a Dutch woman; and his works growing into esteem, he was much employed by the merchants in painting portraits, but was seldom engaged on history, to which his inclination chiefly led him. However, having painted an allegoric piece of Strength vanquished by Wisdom, it was purchased by a young merchant, and presented to sir Christopher Hatton, afterwards lord chancellor. This incident introduced Ketel to court; he drew a good whole length of sir Christopher, now at the earl of Litchfield's at Ditchley; the portrait of Edward Vere earl of Oxford, of William Herbert earl of Pembroke; of the lord admiral Lincoln, now at Woburn, and of Henry Fitzalan earl of Arundel; and of several others. At last, in 1578, he had the honour of painting the queen herself, at the request of the * countess of Hertford; Elizabeth being then entertained at Hanworth by the famous Anne Stanhope, widow of the protector, and mother of the earl of Hertford, then very aged †.

Ketel left England in 1581, and settled at Amsterdam, where he painted a large picture of the trained bands with their portraits, and their captain Herman Rodenburgh Beths at their head. In this picture too he introduced his own portrait. The disposition, resemblances, and the different stuffs of the habits, well imitated, were much admired in this piece. It was placed in the gallery of the Mall at Amsterdam. In 1589 he undertook another picture of the same sort for the company of St. Sebastian, in which was the portrait of their captain Didier Rosencraus. It was reckoned not inferior to the former,

from whence Vertue collected most of the particulars of Ketel's life; and Descamps, who copied Vermander, p. 69.

* This I suppose was Frances Howard, second wife of the earl, and sister of the lord admiral

Nottingham, a favourite. The earl of Hertford had been in disgrace for his first marriage with the lady Catherine Grey.

† The duchess died nine years afterwards, at the age of ninety.

and

and was neither confused nor unanimated, notwithstanding the number of portraits it contained.

In another of his works, under the figures of Christ and the Apostles, he represented Henry Keyser an architect of Amsterdam, and the principal virtuosos of that city. His best picture was the portrait of Simon Lack of that city; it was in the possession of one of the same family at the Hague. Many of his works were carried to Dantzick.

In the duke of Buckingham's collection was a large picture by this master, representing the Virtues and Vices. See his catal. p. 19.

But Ketel, not content with the glory he acquired by these performances, instead of aiming at greater perfection, took it into his head to make himself known by a method of painting entirely new. He laid aside his brushes, and painted only with his fingers *, beginning with his own portrait. The whim took; he repeated the practice, and, they pretend, executed those fantastic works with great purity and beauty of colouring. In this manner he painted two heads for the sieur Van Os of Amsterdam: the first, a Democritus, was his own portrait; the other, of M. Morosini, in the character of Heraclitus. The duc de Nemours, who was a performer himself, was charmed with the latter, and bought it. Another was the picture of Vincent Jacobson, a noted wine-merchant of Amsterdam, with a glass of rhenish in his hand. As his success increased, so did his folly; his fingers appeared too easy tools; he undertook to paint with his feet, and his first essay he pretended to make in public on a picture of the God of Silence. That public, who began to think, like Ketel, that the more a painter was a mountebank, the greater was his merit, were so good as to applaud even this caprice.

Ketel, like De Heere, was a poet too, and wrote descriptions of several of his own works in verse. He understood architecture, geometry and perspective, and modelled in clay and wax. He was living in 1600, when Vermander wrote his account of him. Sandrart, who makes him travel to Venice and Rome, and die young, while he was employed on a picture of the king

* Descamps mentions a fine picture painted 1729, were two heads painted by one Brandell by Weenix in the same manner, vol. ii. p. 310. with his thumb.
And in a sale of pictures in Covent-garden

of Denmark, has confounded the master with the scholar : the latter incidents relate to Isaac Oteryn of Copenhagen, Ketel's only disciple.

Vermander dedicated to Ketel a dissertation on the statues of the ancients, in which he mentions the great friendship that had subsisted between them for thirty years.

Vertue observed on the works of De Heere and Ketel, that those of the former are generally smaller than the life, neater, not so strongly coloured, and most commonly painted on board ; those of Ketel, more strongly coloured and with a fuller pencil, and always as large or rather larger than nature.

The next on our list is a name of more note, celebrated even in the lists of the great Italian masters : this was

FREDERIC ZUCCHERO*,

the younger brother of Taddeo, and born like him at Vado, in the duchy of Urbino, in the year 1550. Frederic was carried by his parents to Rome, where their elder son was then employed : the younger improved so much in the space of six years, that without his brother's assistance he painted a picture of Helicon and the Muses for a Roman nobleman ; and executed greatest part of a chapel in which his brother was engaged. They worked for some time in concert ; and, being at Florence, painted in four days the whole history of the Passion, which was bespoken in a hurry for the decoration of a church on Easter Sunday. Taddeo dying at the age of thirty-seven, Frederic finished his imperfect works, among which were the paintings at the magnificent palace then lately built at Caprarola by cardinal Farnese. His picture in distemper of Calumny, borrowed from the description of one painted by Apelles, was supposed a tacit satire on that cardinal, with whom he had quarrelled on some deficiency of payment. Zuccherò's temper seems by another instance to have been pretty strongly tinged with resentment. While he was employed by Gregory XIII. to paint the Pauline chapel in the Vatican, he fell out with some of his holiness's officers. To be revenged, he painted their portraits with ears of asses, and exposed the picture publicly over the gate of St. Luke's

* See Sandrart, Felibien, and Baglione.

church,



A. Baunerman Sculp.

FREDERIC ZUCCHERO. —

church, on the festival of that saint, the patron of painters *. But for this exploit he was forced to fly from Rome ; and passing into France, he was for some time employed in the service of the cardinal of Lorraine. Thence he went into Flanders, and made cartoons for tapestry ; and in the year 1574 arrived in England. The queen sat to him for her picture ; so did the queen of Scots, for that well-known portrait at Chiswick, which has been engraved by Vertue. Another picture of Elizabeth, in a fantastic habit, something like a Persian, is in the gallery of royal personages at Kensington. Melville mentions her having and wearing dresses of every country : in this picture too appears her romantic turn ; she is drawn in a forest, a stag behind her, and on a tree are inscribed these mottos and verses, which, as we know not on what occasion the piece was painted, are not easily to be interpreted :

Injusti justa querela.

a little lower,

Mea sic mihi.

still lower,

Dolor est medicina *ed tori*. (should be, *dolori*.)

on a scroll at bottom,

The restless swallow fits my restless mind,
 In still revivinge, still renewinge wrongs ;
 Her just complaints of cruelty unkinde
 Are all the musique that my life prolonges.
 With pensive thoughts my weeping stag I crown,
 Whose melancholy teares my cares expresse ;
 (i) His teares in sylvence and my sighes unknowne
 Are all the physicke that my harmes redresse.
 My onely hopes was in this goodly tree,
 Which I did plant in love, bring up in care,
 (too) But all in vaine, for now too late I see
 (shells) The *shales* be mine, the kernels others are.
 My musique may be plaintes, my musique teares,
 If this be all the fruite my love-tree beares.

Tradition gives these lines to Spenser ; I think we may fairly acquit him of

* Verrio, quarrelling with Mrs. Marriot the house-keeper at Windsor, drew her picture for one of the furies. This was to gratify his own passion : to flatter that of the court, he has represented lord Shaftsbury among the demons of faction, in St. George's Hall.

them, and conclude they are of her majesty's own composition, as they much resemble the style of those in Hentznerus, p. 66 of the English edition.

The portraits of sir Nicholas Bacon at Woburn, of Charles Howard, earl of Nottingham, lord high admiral, at * Hampton-court, and of sir Francis Walsingham, in my possession, all three engraved among the illustrious heads; and the picture of queen Elizabeth's gigantic porter at Kensington, were painted by Zuccherò: here too he drew his own portrait, and copied the works of Holbein at the Steelyard, as I have mentioned. A chapel at Rochampton belonging to Mr. Bagnols was said to be painted by him. What other works he performed here I do not find †; probably not many; his stay was not long; historic subjects were not in fashion, and he was offended at our religion. He returned to Italy, and finished the dome at Florence begun by Vasari. The Pope's anger too being vanished, he was re-admitted to his old employment at Rome, where he built a house for himself on the Monte di Trinità, adorned with four portals, and painted on the outside in fresco by his own hand. On the accession of Sixtus V. Zuccherò was invited to Spain by Philip II. to paint the Escorial; but his frescos not pleasing, he returned to Rome, and founded the academy of painting, for which Gregory XIII. had given him a brief, and of which he was elected the first prince. These expences however drained him so much, that he again quitted Rome, and went to Venice ‡ to print some treatises that he had written on painting; and some poems too, for Zuccherò was a poet, like others of his profession. From Venice he passed into Savoy, where he was favourably received by the duke, for whom he began to paint a gallery. Returning, he visited Loreto, and died at Ancona in 1616, aged 66, leaving the remains of his fortune to his academy.

MARC GARRARD §,

the son of a painter of the same names, was born at Bruges in 1561, and practised

* There too by his hand was a picture of Venus passing sentence on the boar that had killed Adonis. It was sold for 25 l. at the sale of king Charles's collection.

† Vertue mentions a portrait of a marquis of Somerset; but there was no such person in that reign. At Wilton is a Nativity by Taddeo and Frederic, and two small portraits of Francis II.

and Charles IX. of France; but these were not painted in England. Mr. Pennant mentions a head of sir Lionel Talmache by Zuccherò. *Tour to Scotland*, vol. ii. p. 15.

‡ There he was competitor with Tintoret for painting the chapel of St. Roch. *Catal. raisonné des tableaux du Roi*, vol. ii. p. 70.

§ His name is written Gerhardus, Guerards, and



de ipse pinx. 1627.

Pannerman, esc.

MARC GARRARD.
from a print by Hollar.

1



L. Oliver pin.

HENRY CORNELIUS VROOM.

T. Chambers scul.

rised history, landscape, architecture and portrait. He engraved, illuminated, and designed for glass-painters. His etchings for *Aesop's Fables*, and *View of Bruges* were much esteemed. He came to England not long after the year 1580, and remained here till his death, which did not happen till 1635, having been painter to queen Elizabeth and Anne of Denmark.

His works are very numerous, though not easily known, as he never used any peculiar mark. In general they are neat, the ruffs and habits stiff, and rich with pearls and other jewels. His flesh-colours are thin, and light, tending to a blueish tincture.

His procession of queen Elizabeth to Hunsdon-house has been engraved and described by Vertue, who thought that part of the picture of sir Thomas More's family at Burford might have been completed by this painter.

Garrard drew a procession of the queen and knights of the garter in 1584, from whence Ashmole took his plate for the history of that order. The portraits, though small, have great resemblance, with that uncommon fidelity of representing the air, stature and bulk of the persons exhibited. Vertue made a copy of this roll in water-colours, which I bought at his sale. It is not quite complete, the original not having been entirely finished.

Garrard painted both prince Henry and prince Charles. Some portraits of ladies by him are at lord Litchfield's at Ditchley. His own picture was engraved by Hollar.

An Introduction to the general art of drawing, first set out by Marc Gerard of Bruges, was translated and published in English, quarto, 1674.

HENRY CORNELIUS VROOM*

was born in 1566 at Harlem, where his father was a statuary, of whom and of his father-in-law, a painter of Florence, young Henry learned to draw. His inclination led him first to paint views of towns: in that pursuit he went to Rotterdam, and soon after on board a Spanish ship to St. Lucar, and thence

and Garrard. Among the Sidney-papers at Garrats, and pay him for the picture of her and Penrhurst was a letter from sir Robert Sidney the children, so long done and unpaid, to his lady about 1597, desiring her to go to Mr. * See Sandrart 274, and Descamps 254.

to Seville, where he lived a short time with a Dutch performer, a painter of monkeys, called by the Spaniards a Pintemony; from thence to Florence and Rome, where he fixed for two years, and was employed by cardinal de' Medici, and became acquainted with Paul Brill. At Venice he staid a year; and passing through Milan, Genoa, Turin and Paris, returned to Harlem, where he employed himself on devout subjects in little, and, having stocked himself with a quantity, again set out for Spain, where he proposed to sell them, but was cast away on a small island near the coast of Portugal. He and some of the crew were relieved by monks that lived among the rocks, and conducted to Lisbon; where relating the danger he had escaped, a paltry painter there engaged Vroom to draw the storm he described; in which he succeeded so happily, that it was sold to a nobleman for a considerable price. The Portuguese painter was charmed, and continued to employ Vroom; who improved so much in sea-pieces, that having got money, and returning home, he applied himself entirely to that style of painting.

At this period, the great earl of Nottingham, lord high admiral of England, whose defeat of the Spanish armada had established the throne of his mistress, being desirous of preserving the detail of that illustrious event, had bespoken a suit of tapestry, describing the particulars of each day's engagement. Francis Spiering, an eminent maker of tapestry, undertook the work, and engaged Vroom to draw the designs. The excellence of the performance, obvious to the public eye, makes encomiums unnecessary.

It is pleasingly remarkable, that there are two monuments of this sort, and both finely executed, the tapestry in question and the suit at Blenheim, monuments of two signal victories, acquired by sea and land, under the auspices of two queens of the same country, and both gained in defence of the liberties of nations, attacked by two of the most powerful princes, Philip II. and Louis XIV.

Vroom received an hundred pieces of gold for his labour: the arras itself, containing 708 ells Flemish, at 10*l.* 1*s.* per ell, cost 1628*l.* which was paid by the crown to the earl in the 14th of king James—but it was during the Republic that this noble trophy was placed in a temple worthy of it*.

The painter came to England to receive instructions and execute his com-

* See Journals of the Commons, January 1, 1650. The House of Lords was then used for committees of the Commons.

mission ; and contracting a friendship with Isaac Oliver was drawn by him : there is a print from that picture.

He returned to his own country, and painted a large picture, which was much admired by prince Maurice, of the seventh day's action of the fight above mentioned. Vroom died rich, in what year is not mentioned.

In the collection of king James II. were two sea-pieces, and in that of sir Peter Lely, a landscape, both described to be of old Vroom ; whence I suppose he had a son who followed his profession, and his style too, as in the former catalogue is mentioned a sea-piece with king Charles coming from Spain, said to be by Vroom, without the adjunct of old. I find no other account of the son, nor of his being in England.

These were the principal performers in oil in this reign : some of less note, and of whom but little is recorded, I shall mention at the end of this chapter ; but first I shall treat of the painters in miniature. The name of

PETRUCCIO UBALDINI

occurs in several places *. He appears to have been an illuminator on vellum ; some of his works in that kind are or were very lately extant : as the Psalms of David in folio : at the beginning the coat of arms and supporters of a nobleman, and, facing it, king David on his knees. At the end of the book this inscription :

Petrucius Ubaldinus Florentinus Henrico comiti Arundeliæ,
Mæcenati suo, scribebat Londini M.D.LXV.

Another book of vellum, written and illuminated by the same person, containing the sentences of scripture painted in the lord keeper's gallery at Goringhambury †. This book was made by order of sir Nicholas Bacon, and by him presented to the lady Lumley.

Another,

* Vertue says he taught the Italian language.

† This gallery and the inscriptions are still extant at the house, now lord Grimston's, near St. Alban's, where are several curious portraits, a

large statue of Henry VIII. in armour, busts of sir Nicholas Bacon and his lady, and of lord Bacon when a boy. This mansion was built by the keeper, and much improved by sir Francis Bacon,

Another, containing various kinds of writing, chiefly in the Italian language, very neatly executed. This was in the Cotton library.

There were besides, in the king's library (most of them now in the Museum), *Scotia descriptio à Deidonensi quodam facto A. D. 1550, et per Petruccium Ubaldinum transcripta A. D. 1576. in charta. 13. A. viii.*

Petruccio Ubaldino, un libro d'essempolari. carta. 14. A. i.

..... un libro della forma et regola dell' eleggere e coronare gli imperadori. carta. 14. A. viii.

..... comentario del successo dell' armata Spagnuola, &c. 14. A. x.

..... dell' impresa fatta contro il regno d'Inghilterra dal re Cattolico, &c. scritta da Petruccio Ubaldino cittadino Fiorentino, in Londra, il dì 15 d'Aprile 1589. 14. A. xi.

Le vite et i fatti di sei donne illustri. 14. A. xix. *

Another Italian book, presented by Petruccio to the queen, is in the Bodleian library.

Petruccio seems to have been in favour at court; he is frequently mentioned in the rolls of new-year's gifts, which used to be repositied in the jewel-office, and in which the names of Hilliard, Oliver and Marc Garard do not appear.

Bacon, who added Italian porticos, and loggias, but artfully preserved from being too dissonant from the older parts of the building. It is a sweet retirement, without ostentation, and adapted to his motto, *Mediocria firma*. It was purchased by sir Harbottle Grimston, and much of the old furniture the purchasers and present possessors have had the good taste to preserve.

* He published a book of this kind, entitled, *Le Vite delle Donne illustri del regno d'Inghilterra, e del regno di Scotia, e di quelle, che d'altri paesi nei due detti regni sono state maritate*. Thin quarto, London, printed by John

Wolf 1591. To give an idea of Petruccio's talents for history, it will suffice to produce two of his heroines. The first was Chembrigia, daughter of Gurguntius, son of king Bellinus, who, having married one Cantabro, founded a city, which from a mixture of both their names was called Cambridge. The other illustrious lady he style, expressly *Donna senza nome*. As the reader may be curious to know who this nameless yet illustrious lady, who deserved to have her life written, was, it is the mother of Ferrex and Porrex. Lord Dorset's Gorboduc, who, because one of her sons killed the other, that was her favourite, killed a third son in a passion.

In



NICHOLAS HILLIARD.

ætatis sue 30. 1577

from a limning at Penshurst.

J. Chambers sculp.

In the 21st year of Elizabeth—

To Petruccio — v l.

He returns a book of Italian, with pictures to the Life, and Metamorphosis of Ovid.

Another in 1585, by Petruccio Ubaldini, a pedigree: to him, gilt plate five ounces.

In 1588, To Petruccio in gilt plate five ounces: he returned a book covered with vellum, of Italian.

In one of these rolls Mr. Sidney (the famous sir Philip) presents the queen at new-year's tide with a whip set with jewels, and another time with a castle enriched with diamonds.

NICHOLAS HILLIARD,

limner, jeweller and goldsmith to queen Elizabeth, and afterwards to king James, was son of Richard Hilliard of Exeter, high sheriff of that city and county in the year 1560. Nicholas (I suppose a younger son) was born in 1547, and brought up to the business of a jeweller and goldsmith, to which his inclination soon added that of painting in miniature. The want of an able instructor directed him to study the works of Holbein, as he says in a MS. I shall mention, "Holbein's manner of limning I have ever imitated, and hold it for the best." But though Hilliard copied the neatness of his model, he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard arrived at no strength of colouring; his faces are pale; and void of any variety of tints, the features, jewels and ornaments expressed by lines as slender as a hair. The exact dress of the times he curiously delineated; but he seldom attempted beyond a head, yet his performances were greatly valued. Dr. Donne, in his poem on the storm in which the earl of Essex was surprised returning from the island voyage, says,

———— a hand or eye
By Hilliard drawn, is worth a history
By a worse painter made.

And Peacham on limning says, "Comparing ancient and modern painters, brings

brings the comparison to our own time and country; nor must I be ungratefully unmindful of my own countrymen, who have been and are able to equal the best if occasion served, as old Hilliard, Mr. Isaac Oliver, inferior to none in Christendome for the countenance in small, &c." * Richard Heydock too, of New college, Oxon, in his translation of Lomazzo on painting, published in 1598, says, "Limnings, much used in former times in church-books, as also in drawing by the life in small models; of late years by some of our countrymen, as *Shoote, Betts, &c.* but brought to the rare perfection we now see, by the most ingenious, painfull and skilfull master, Nicholas Hilliard, and his well-profiting scholar, whose farther commendations I refer to the curiosity of his works."

The same author, in another place mentioning "Mr. N. Hilliard so much admired by strangers as well as natives," adds, "to speak truth of his ingenious limnings, the perfection of painting (in them) is so extraordinary, that when I devised with myself the best argument to set it forth, I found none better than to persuade him to do it himself to the view of all men by his pen, as he had before unto very many by his learned pencil, which in the end he assented to; and by me promiseth a treatise of his own practice that v., with all convenient speed." This tract Hilliard actually wrote, but never published. Vertue met with a copy of it, which I have among his MSS.†

Blaise Vigenere mentions Hilliard and the neatness of his pencil very particularly: "Telle estoit aussi l'écriture et les traits d'un peintre Anglois nommé *Oeillarde*, d'autant plus à émerveiller, que cela se faisoit avec un pinceau fait des poils de la queue d'un escureuil, qui ne resiste ni ne soutient pas comme feroit une plume de corbeau, qui est tres ferme."

Hilliard's portrait, done by himself at the age of thirteen, was in the cabinet of the earl of Oxford. He was still young when he drew the queen of Scots. Queen Elizabeth sat to him often. Charles I. had three of her portraits by him: one, a side face in the clouds; another, one of his most capital performances, a whole length of her in her robes sitting on her throne. In the same collection were several more of his works, particularly a view of the

* See an account of him in Wood's *Athenæ*, p. 95. Lond. 1675, and some of his receipts in Saunderson's *Graphice*.

† An extract of it is in Brown's *Ars Pictoria*,

Spanish armada; and a curious jewel, containing the portraits of Henry VII. Henry VIII. Edward VI. and queen Mary: on the top was an enamelled representation of the battle of Bosworth, and on the reverse the red and white roses. This jewel was purchased, by the king, of Hilliard's son.

In the Essay towards an English school of painters *, it is said that Mr. Fanshaw had the portraits of † Hilliard and his father, finely executed, with inscriptions in gold letters; on the former,

Nicolas Hilliardus, aurifaber, sculptor et celebris illuminator serenissimæ reginæ Elizabethæ, anno 1577, æt. suæ 30.

On the other,

Ricardus Hilliardus, quondam vicecomes civitatis et comitatus Exoniæ, anno 1560, ætatis suæ 58, annoque Domini 1577 †.

Hilliard continued in vogue during this reign, and great numbers of portraits by his hand, especially of ladies, are extant. He obtained still greater favour from king James, drawing his majesty's and prince Henry's pictures; and receiving a patent, printed by Rymer, to this effect:

Whereas our well-beloved servant Nicholas Hilliard, gentleman, our principal drawer of small portraits, and embosser of our medals in gold, in respect of his extraordinary skill in drawing, graving, and imprinting, &c. we have granted unto him our special licence for twelve years, to invent, make, grave and imprint any pictures of our image or our royal family, &c. and that no one do presume to do, without his licence obtained, &c.

This grant was of great emolument to him, as about that time he engraved many small plates, and sold licences for others, with the heads of the king and royal family, which were then and are still used for counters. Simon Pafs and other engravers were employed by him in these works.

* Printed in 1706 at the end of the translation of De Piles' Art of Painting. See p. 430.

† Vertue says he saw them afterwards in the possession of the last Sidney earl of Leicester, and that they were then taken out of the old frames, and set in a snuff-box. Mr. Simon Fanshaw is in possession of two such heads, which have been

thought the very pictures, and are undoubtedly of Hilliard's best manner, though one has no inscription, and the other only the date of the year and the age. But lord Leicester gave the snuff-box in question to marshal sir Robert Rich, in whose possession it remains with the pictures. I have a duplicate of the father.

Hilliard died January 7, 1619, and was buried in St. Martin's church in the fields, Westminster (as appears by the register), in which parish he had a house. He made his will * in the preceding December, leaving twenty shillings to the poor of the parish; to his sister Anne Avery twenty pounds of thirty † that were due of his pension; the remaining ten pounds to his other sister; some goods to his servant maid; and all the rest of his effects, plate, jewels, rings, &c. to his son Laurence Hilliard, his sole executor. But the greatest obligation we have to Hilliard is his having contributed to form ‡

ISAAC OLIVER §.

Hitherto we have been obliged to owe to other countries the best performances exhibited here in painting. But in the branch (miniature) in which Oliver excelled, we may challenge any nation to show a greater master, if perhaps we except a few of the smaller works of Holbein. Don Julio Clovio, the celebrated limner, whose neatness and taste in grotesque were exquisite, cannot be compared with Isaac Oliver, because Clovio never painted portraits, and the latter little else. Petitot, whose enamels have exceeding merit, perhaps owed a little of the beauty of his works to the happy nature of the composition: we ourselves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil and under the auspices of Vandyke, scarce compensated by the boldness of his expression, for the truth of nature and delicate fidelity of the older master. Oliver's son, Peter, alone approached to the perfection of his father.

Of the family of Isaac Oliver I find no certain account; nor is it of any im-

* From the register in Doctors Commons.

† He had the same salary as Holbein.

‡ John Betts, whom I have mentioned as painting the portrait of sir John Godsalve, is said by Vertue to have learned of Hilliard, and is called DESIGNER in Hall's Chronicle about the year 1576, where too is mentioned one Tyrrel, a carver in wood.

§ I must not disguise, that, though Oliver was probably born in England, he was in all likelihood of French extraction: in his will he spells his name Oliver, but on his drawings writes it Olivier. Vertue found mention of one "Aubin Olivier natif de Boisy, inventeur des

engins de monoyes à Moulins;" and in Palmer's History of Printing, p. 274, are accounts of Peter Olivier printer at Caen in Normandy 1515, and of Jean Olivier printer in the same city 1521. But Hondius, Sandrart, and all the writers who mention him, call him an Englishman; and it is an additional confirmation of his English birth, that he wrote in that language a Treatise on Limning, partly printed in Sander-son's Graphice: in his pocket-book was a mixture of French and English. We have seen in the preceding Life of Hilliard that Peacham calls Oliver his countryman.



Isaac Oliver pinxt.

Isaac Oliver..

J. Miller sculp.

portance: he was a genius; and they transmit more honour by blood than they can receive. After studying under Hilliard, he had some instructions from Zuccherò; Vertue even thought, from variety of his drawings after the great masters, especially Parmegiano, that he had been in Italy. For whatever else relates to him, let his works speak.

Dr. Meade possessed some of the most capital; as Oliver's own portrait, extremely small; the head of the queen of Scots *, an admirable piece, though very doubtful whether of her; queen Elizabeth, profile; Henry prince of Wales †, Ben Jonson ‡; and the whole length of sir Philip Sidney, sitting under a tree. All these were purchased by the late prince of Wales. I have another portrait of Oliver himself, larger than that of Dr. Meade's, and without a hat, bought at Mr. Barrett's sale. This picture alone would justify all I have said of him. The art of the master and the imitation of nature are so great in it, that the largest magnifying glass only calls out new beauties §. But the first, at least the best preserved of all his works, is in my possession; it is the head of lady Lucy Percy, mother of Venetia lady Digby. She is in black with a large hat of the same colour, and a very large ruff; the whole painted on a lilac ground. This was purchased, with many exquisite pieces by his son Peter, under whose article I shall mention them.

At the lord Montacute's at Coudray is another invaluable work of Isaac. It represents three brothers of that lord's family, whole lengths, in black: their ages twenty-one, twenty-four, and eighteen, with the painter's mark Φ. These young gentlemen resembled each other remarkably; a peculiarity observable in the picture, the motto on which is, *Figuræ conformis affectus*, 1598 ||. Another person is coming into the room, aged twenty-one. The picture is ten inches by seven.

* Zink made an exceedingly fine copy of this in enamel, purchased by his royal highness the duke of Cumberland. It is engraved in Jebb's collections.

† There are one or two others of this prince by the same hand.

‡ It is engraved among the illustrious heads, but is very unlike the old pictures and prints of that poet.

§ Col. Sothby has another larger, and containing only the head, but bold, and admirably painted.

|| Vertue met with a print from whence he supposed Oliver borrowed his design. It was inscribed, *Colignæi Fratres, Odetus, Gaspar, Franciscus*.